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Bakalářská práce

The Use of Word-formation Processes and Semantic Shift in *The Bone Season*

by Samantha Shannon

Užití slovotvorných procesů a významového posunu v románu *The Bone Season*

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Studijní program: Specializace v pedagogice

Studijní obor: Anglický jazyk a Francouzský jazyk se zaměřením na vzdělávání

Praha 2018

I hereby declare that I myself elaborated this bachelor thesis independently and that I used only the works that were properly cited and are situated at the end of this paper. I did not use this thesis for obtaining the same or any other degree.

In Prague, 13th July 2018.

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Jitka Kovaříková

I would like to express many thanks to my thesis supervisor, PhDr. Klára Lancová, Ph.D., who is a source of inspiration for me and her guidance pushed me to the limits I have never imagined I could reach. The precious time that she spent with my paper and her patience are highly appreciated and I value her critique and generosity greatly.

Abstract:

This bachelor thesis deals with the word-formation processes and semantic changes used in the first from the series of dystopian novels by Samantha Shannon, *The Bone Season* (*Kostičas* in Czech). Slang was given a special focus. The analysis was performed on the glossary made by the author herself, which comprises 109 entries and is situated at the end of the book. The entries were searched for in the book and the total number of occurrences was noted down. What is more, the mapping of the word-formation processes by which these entries were (probably) created was carried out and the semantic changes (e.g. as opposed to the slang from the 19th century which served as a source of inspiration for the author) were summarized. The research is made of two parts. In the theoretical part the source material is presented and the lexicological terms, the word-formation processes, types of semantic change and sociolinguistic terms, especially slang, are defined. The practical part separated from the glossary the items, the meaning of which was maintained and summed up the sources which were possibly used by the author. Furthermore, neologisms created by word-formation processes were determined and last but not least the lexical items the meaning of which was shifted were listed. Eventually the use of glossary entries by book characters was observed.

Three hypotheses were set. The confirmation of the first one should prove that the most productive word-formation process in the language model of a fictitious world of *The Bone Season* is compounding. The next one claims that slang words are exclusively reserved only for some characters in closed social groups. The last one expects that semantic shifts will be easily and unambiguously determined. It is assumed that more than one semantic shift will occur at some of the lexical items. The first hypothesis was quantitatively confirmed, the second hypothesis was confirmed for the most of the slang expressions as well, and the third hypothesis could not be either confirmed or refuted considering that there is a great amount of subjectivity projected to the research.

Key words: word-formation, word-formation processes, semantic change, slang, sociolinguistics, lexeme, lexical unit, lexical semantics, 19th century slang, sociolect, idiolect

Abstrakt:

Uváděná bakalářská práce se zabývá slovo tvornými procesy a sémantickými změnami první knihy ze série antiutopických románů od Samanthy Shannon, *The Bone Season* (česky *Kostičas*), se zvláštním zaměřením na slang. Analýza byla prováděna u slovníčku výrazů,

sestávajícím ze 109 hesel, uvedených na konci knihy samotnou autorkou. U hesel byl zmapován jejich výskyt a četnost v rámci celé knihy, dále slootovorné procesy, jakými (pravděpodobně) vznikly a rovněž sémantické změny, např. oproti slangu z 19. století, který autorce sloužil jako zdroj inspirace. Výzkum je tvořen dvěma částmi. V teoretické části je představen zkoumaný materiál, jsou definovány lexikologické termíny, slootovorné procesy, druhy významového posunu a sociolingvistické pojmy, zejména slang. Praktická část vyčlenila ze slovníčku slova, u kterých byl význam zachován, a sumarizovala možné zdroje, ze kterých autorka čerpala. Dále byly určeny neologismy vzniklé slootovornými procesy a v poslední řadě lexikální jednotky, u kterých nastal posun ve významu. Nakonec bylo pozorováno užití slovníčkových hesel jednotlivými postavami knihy.

Byly stanoveny tři hypotézy, jejichž ověření mělo prokázat, zda je neproduktivnějším slootovorným procesem jazykového modelu fiktivního světa knihy *The Bone Season* skládání, zda je užití slangu vyhrazeno pouze některým postavám v rámci uzavřených společenských skupin, a zda lze snadno a jednoznačně určit všechny sémantické změny. U třetí hypotézy se očekává, že bude zjištěno, že se u některých lexémů bude vyskytovat víc než jedna sémantická změna. První hypotéza byla kvantitativně potvrzena, druhá byla u většiny slangových výrazů rovněž potvrzena, třetí nebyla ani vyvrácena ani potvrzena, vzhledem k tomu, že se do výzkumu promítá vysoká míra subjektivity.

Klíčová slova: tvoření slov, slootovorné procesy, sémantická změna, slang, sociolingvistika, lexém, lexikální jednotka, lexikální sémantika, slang 19. století, sociolekt, idiolekt

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List of abbreviations

adj = adjective

DSCE = *A Dictionary of Slang and Colloquial English*

EOLD = English Oxford Living Dictionaries

n = noun

RDHS = *The Routledge Dictionary of Historical Slang*

SS = Samantha Shannon

TBS = *The Bone Season*

UD = Urban Dictionary

v = verb

WFP(s) = word-formation process(es)

1 Introduction

Every language is in need of new words because of new things and changes that occur in society all around the world and even the alternative reality is subject to the same kind of changes. Language as the means of human communication is a social phenomenon and thus enables interaction between all sorts of people, alternatively other beings capable of communication via language. This kind of communication calls for a set of universally accepted units, which is continually changing, so as to take hold of all concepts, ideas, situations and other parts of the world that form the environment for the society throughout space and time. The development of the environment that surrounds these individuals and the necessity to name new parts of this space-time continuum hence causes the simultaneous development of language. Not only does the environment of the society change, but also the society itself evolves and its use of language progress. New social strata single themselves out and old strata either specify themselves or cease to exist. The link between area, culture, education, society and language allows it to vary. These variations of language differ according to user, area, social class and situations. Language as a dynamic tool changes constantly and there are various ways how to change the vocabulary. The meanings of already existing words can redefine their extension and intension: broaden, specialize or be transferred, totally new expressions can be made by word-formation processes or combination of both can occur.

In this research we will center upon the strategies of creating new words and the changes meaning can undergo. We will also focus on one of the language varieties, namely slang, as a representative sample of the language, which is related to a certain constituent of the society. Here the development of the part tallies with the development of the whole. The observation of the use of slang, which is interesting for the research by its markedness, will be carried out on a fiction providing us a firmly delimited corpus of a literary text. We will try to answer whether this variation of language is supposed to exclude some part of the society, who the initiates are, whether it is typical only for particular characters or particular situations and to what extent the slang is used. The analysis of the whole glossary from the fiction will take place in the practical part and the word-formation processes which are pertinent for the research will be described in detail and the author's most productive one will be determined. In addition to the word-formation being described, other development will be traced and the semantic changes will be treated.

2 Theoretical part

The first section of this research is dedicated to providing basic information about the subject of the study. The phenomena and their components that were investigated in the practical part are given a theoretical background and the corpus is presented to show why it is suitable for this research. Initially, the author and the book are introduced, afterwards, the essential terms from lexicology and sociolinguistics are defined and finally the strategies of adding new lexemes to the lexicon are described. Illustrative examples from the book will be given where appropriate for the presentation to be more explicit.

2.1 The presentation of the subject of the study

The corpus was chosen deliberately to be a literary text with fictional characters since it is a delimited closed record of a living language and it is full of sociolinguistic features.

Firstly, it is vital to introduce the veritable well of imagination which gave us the world of *The Bone Season*. Samantha Shannon (hereafter called SS), born in west London in 1991, studied English Language and Literature at St Anne's College, Oxford, between 2010 and 2013 and *The Bone Season* (published in 2013 by Bloomsbury) is the first one from a seven-book series of dystopian fantasy novels. *The Bone Season*, from now on referred to as TBS, is set in 2059 Scion London, which depicts an alternative future of a totalitarian regime. It consists of 29 chapters, each of which makes reference to John Donne's poems.

The dystopian image of society as presented by SS is accompanied by sociolinguistic changes and provides a new context for delimitating various social strata and this delimitation is reflected in their language - sociolects. The context created for the purposes of the alternative reality brings new ways of thinking and thus a new language used by the characters, even when the book was written by one single person of a limited vocabulary. Actually the process of world-building requires a certain type of education which is what SS definitely does not lack. This is why I chose this book for the research. Aside from the products of word-formation, the actual process of the language evolution is observable and even if the language of the book is artificially created it was obviously influenced by intentional premeditated factors. The author, being an external observer of the world in TBS, is imitating the real-life processes and abides by the rules of adequateness and genuineness. This is to be seen for example on the shifts of meaning of certain expressions such as "dolly-mop". Since SS meant her story to be as truthful and verisimilar as possible, she also had to create and subsequently use an alternative language. She had to think about and make up or adjust some historical events during the process of world-building and therefore take into

account the society that underwent a different development. SS said: “Scion isn’t exactly like Victorian London. In Paige’s world, dollymop is ‘an affectionate, if condescending term for a young woman or girl’. Because Scion is not a sexist society and most members of the underworld don’t look down on prostitution, I thought that, while the word could have lingered, the strongly sexual meaning would have eventually fallen out of use and been replaced by something softer,” (“Doingmyresearch Asked: Hello. My First Question For You And Your Nice...”) The society, which is formed by the author, is shaped based on some variationalist criteria: the diatopic, diacronic, diastratic, diaphasic and diamesic setting of the speakers (characters of a novel). The author aims at modelling the slang by generating lexical processes and finding the specific way to grasp linguistically the parts that the linguistic community needs to cut out from the non-linguistic continuum of its life.

In order to get closer to the notion of a dystopia mixed with the supernatural, the plotline will be further elaborated on. The heroine of the novel, Paige Mahoney, is a 19-year-old Irish clairvoyant, a human being with magical powers. She is capable of visiting other people’s minds, so called dreamscapes, and is therefore sorted among the dreamwalkers, often shortened as *dreamers* or *walkers*. After being taken to Oxford, a penal colony for the “chosen ones”, she is captured by the race of Rephaim, who came about two hundred years ago from a different dimension to seize control of the Earth. The Rephaim (notice the unusual form of plural) are non human creatures with humanoid features.

This bachelor thesis will be analyzing the linguistic side of TBS, taking into consideration the words occurring at the end of the book in the glossary to demonstrate the development of the language and the sociolinguistic aspects of the society depicted in TBS since the characters were exposed to varied influences which affected not only their personalities but also their manner of speech.

This is why I have chosen this book for the linguistic research. I consider the language development and its varieties very important in both real life and fictional worlds and especially slang is a theme not widely treated.

Firstly, there is the assumption that compounding is the most productive word-formation process in English nowadays, which means that it can be presupposed that its strong presence is anticipated in the creation of new lexical items in any variation of language. The expectation is also that the most frequent word-formation process in the creation of slangy words is shortening and its subtypes because of the economy of speech which forces the speakers to make the dialogues shorter and therefore the communication quicker and easier. The group using slang consists of individuals who are highly pragmatic to

language. The Jakobson's poetic function of language is sidelined in favour of the most basic communicativeness.

Secondly, it is expected that slang expressions are used within the book only by certain characters, namely *voyants* (shorthand for “clairvoyants”), which is a closed social group as opposed to the race of Rephaim. Another linguistic level is projected in this regard and that is the urge to characterize some of the individuals in the fictitious world. The whole book was read through and examined to either confirm or disprove this hypothesis.

Thirdly, based on the subdivision (written down in the appropriate subchapter of the theoretical background) that was performed in accordance with the linguistic theory of various authors engaging in the study of the semantic change it is anticipated that all types of semantic shift should be easily and unambiguously determined. It is expected that one lexeme can bear more types of semantic change.

2.2 Definition of the basic lexicological terms

Initially, the main lexicological terms have to be defined in order to avoid misunderstanding since various authors treat various subjects differently and use lexicological terms which can overlap with terms of others. The terminological referential framework of the thesis is set and the terms with their definitions I have used in my research are treated. At first the relationship between the lexicon and glossary is delineated, then the units (lexemes and lexical items) that are forming the superordinate complexes, mainly lexicon and glossary, are differentiated and the main relationships, i.e. polysemy and homonymy, occurring between lexical units of this thesis are described. The two concepts of polysemy and homonymy are vital since their grasping allows a clearer distinction between semantic neologisms and lexical neologisms. And finally, when taking into account the observation of language development, the notions of productivity, nonce formation, neologism and institutionalisation are specified.

2.2.1 Lexicon and glossary

In linguistics, the lexicon is “the complete set of meaningful units in a language” (“Lexicon”). It is a structured set of lexemes and this structure is based on a “network of meaning relationships which bind lexemes together” (Crystal 156). Lexicon can be in any shape or form for it represents “the vocabulary of a person, language, or branch of knowledge” (“Lexicon”). In some cases, written works contain a small amount of such lexicon at the end and that is known as a glossary which is “an alphabetical list of words relating to a specific subject, text, or dialect, with explanations; a brief dictionary” (“Glossary”). It is just the selection of certain key words that are in need of a special

explanation because of the different diachronic, diatopic, diastratic and diaphasic characteristics between the characters of the book and the readers in order to avoid misunderstanding.

To provide the whole picture, other sets of words should be mentioned. The vocabulary represents, in accordance with what was written above, “the body of words used in a particular language” or “known to an individual person”, “the words used in a particular subject or sphere of activity or on a particular occasion” or “a list of difficult or unfamiliar words with an explanation of their meanings, accompanying a piece of specialist or foreign-language text” (“Vocabulary”). On the other hand the dictionary is “a book or electronic resource that lists the words of a language (typically in alphabetical order) and gives their meaning, or gives the equivalent words in a different language, often also providing information about pronunciation, origin, and usage” (“Dictionary”). The definition of a glossary being a brief dictionary therefore matches as well.

Fantasy novels hunger for new words and the glossary is a perfect tool for authors if they throw themselves in this tricky area of lexicology which has its rigours. The readers are not usually acquainted with the word-formation processes in every particular so it is very important to give them as many details about the motivation for the creation of the words, the creation of the words itself and especially the sense of the words. The function of glossary is to clarify language variation of one speech community to the others.

2.2.2 Lexeme vs. lexical unit

This thesis will be focusing on the analysis of lexical units of a certain form and meaning. The terms “lexical unit” and “lexeme” have to be defined in order to provide clearer distinction between them. “Lexical units are those form-meaning complexes with (relatively) stable and discrete semantic properties which stand in meaning relations such as antonymy (e.g. short : long) and hyponymy (e.g. dog : animal) [...] Lexemes, on the other hand, are the items listed in the lexicon.” (Cruse 49) In other words, “we shall characterise a lexeme as a family of lexical units.” (Cruse 76)

2.2.3 Polysemy and homonymy

In this research some of the lexemes are manifesting two marked phenomena, polysemy and homonymy therefore these two concepts had to be taken into account and it was essential to define them. “It is commonplace to describe a lexeme which has a number of senses as polysemous (or as manifesting the property of polysemy), and a lexical form which realises lexical units belonging to more than one lexeme as homonymous.” (Cruse 80) When

the entries from the glossary of TBS were examined, the assumption has been that if there is a lexical item in the glossary bearing meaning which is not related to the senses, which were already institutionalised and written down in a dictionary, these lexical items should be considered neologisms created by word-formation and regarded as manifesting the property of homonymy. On the other hand, where the meanings of lexical items are closely related due to the semantic shift, they are regarded as manifesting the property of polysemy. Nevertheless the distinction between polysemy and homonymy is not always straightforward.

2.2.4 Productivity, nonce formation, neologism and institutionalisation

For each lexical item, which form the whole lexis of a language or its subparts, e.g. a language variation, its origin and development can be traced. The lexical items are usually a collective product, but in some cases, they can be made by a single creator. As for the origin, sometimes we can easily trace the development of a lexeme, and at times the creator has to be asked if possible.

If there is to be found a clear distinction between a free lexical morpheme (such as the verb “breach”) and a bound derivational morpheme (such as the suffix “-er” for an agent) further examination gets easier. In connection with this particular case, we can speak of a general feature which is called productivity and relates to all word-formation processes. The suffix “-er” is the bearer of such productivity. “Some affixes are often used to create new words, whereas others are less often used, or not used for this purpose.” (Bauer 55) Productivity is therefore the extent to which one can use a particular process for creating a new word. The concern of this thesis is the confirmation of Štekauer’s statement: “compounding is regarded as the most productive WF process in English.” (Štekauer 99)

Hand in hand with the creation of new lexical items and the process of semantic change, two terms should be defined as well. From the diachronic point of view a lexeme has to undergo a certain development. Based on the immediate need a speaker/writer creates a new word which is called a nonce formation. (Bauer 45) This word can be either forgotten or it can be spread spontaneously in a different situation by other users of the language. This is called institutionalisation. “[...] the nonce formation starts to be accepted by other speakers as a known lexical item.” (Bauer 48) The users become conscious that they are using the lexical item and they realize that if the context is missing or someone perceives the lexical item in isolation, the sense has to be clarified. The internet is a great tool for this purpose since online dictionaries edited by the speech community (e.g. Urban Dictionary) are ideal for capturing the language development. As far as the semantic change is concerned, the lexical units which

are inherent in a language can remain in the language, even if the referents change or completely cease to exist. The lexical units are thus available for other or altered referents.

On the other hand, the neologisms are universally described as “a newly coined word or expression.” (“Neologism”) The relation between nonce formation and neologism is that all nonce formations are neologisms but not all neologisms are nonce formations. “Neologisms are not new in the absolute sense that nonce-formations are. [...] Neologisms have to be considered a transitional phenomenon – no longer a nonce-formation, but not yet a fully institutionalized member of the lexicon either.” (Štekauer 364)

2.3 Sociolinguistics

So far we have alluded to the connection of society and language, therefore this subchapter is dealing with the specification of the discipline which is addressing the social and linguistic aspect of life and the main sociolinguistic terms relevant for the research are defined.

“The term sociolinguistics is used generally for the study of the relationship between language and society. This is a broad area of investigation that developed through the interaction of linguistics with a number of other academic disciplines. It has strong connections with anthropology through the study of language and culture, and with sociology through the investigation of the role language plays in the organization of social groups and institutions. It is also tied to social psychology, particularly with regard to how attitudes and perceptions are expressed and how in-group and out-group behaviors are identified. We use all these connections when we try to analyze language from a social perspective.” (Yule 254)

2.3.1 Sociolects and idiolects

The society is subdivided into social groups and sociolects are varieties of language which are associated with these specific social groups. (“Sociolect”) The existence of social subgroups implies the coexistence of varieties, sociolects, and while these subgroups are mutually influencing each other, there are the elements of speech entering and leaving the speech of others. If there is an element which finds its way into the vocabulary of another social subgroup, this process is known as enriching the vocabulary. “Although the unique circumstances of every life result in each of us having an individual way of speaking, a personal dialect or idiolect, we generally tend to sound like others with whom we share similar educational backgrounds and/or occupations.” (Yule, 255) In literature, it is crucial to realize that readers acquire the vocabulary of the authors through their books. The lexis is the sea they swim in and as they swim a few strokes, stage by stage, they conquer the sea. A few

drops of water, representing new words, can become part of the readers' vocabulary and a glossary or a dictionary is like a bottle of such water comprising closed knowledge.

2.3.2 Slang

One of the varieties used by a single social group is slang which is also the variety examined in the subject of the study. "Slang, or 'colloquial speech,' describes words or phrases that are used instead of more everyday terms among younger speakers and other groups with special interests. [...] slang is an aspect of social life that is subject to fashion, especially among adolescents. It can be used by those inside a group who share ideas and attitudes as a way of distinguishing themselves from others." (Yule 259-260)

Crystal lists various reasons, which originate in Partridge's distinction, for the use of slang. With regard to TBS it would be suitable to point out a few of them, nevertheless we will focus in this research only on the primary function which is according to Crystal "to show that one belongs to a certain school, trade, or profession, artistic or intellectual set, or social class; in brief, to be 'in the swim' or to establish contact. Hence to show or prove that someone is not „in the swim“." (Crystal 182)

Elisa Mattiello managed to list 31 sociological properties of slang. To name at least some: group-restriction, informality, time-restriction, ephemerality, debasement, freshness, playfulness, obscenity, subject-restriction, novelty, orality, unconventionality, faddishness, humour, secrecy, privacy, culture-restriction, efficiency, individuality, spontaneity and others. (Mattiello 46-55)

2.4 Word-formation processes

In this subpart, the processes which speakers of language use to create new lexemes are described. These processes of word-formation do not include the process of semantic change because Grzega defines word-formation "as a process where already existing morphemic material is used to construct a new form," (Grzega 78) and the notion of semantic change is given a separate section. In this part, you are acquainted only with the word-formation processes used in present-day English literary style which are relevant for this research. The structure of my thesis is in accordance with *The Study of Language* by George Yule in order to provide as good arrangement as possible. Firstly, the most significant word-formation processes (from now on referred to as WFPs) are presented and afterwards, semantic changes are treated separately since they represent a special type of influencing the vocabulary and are described by other authors in more detail. The main WFPs pertaining to

the sample of entries from TBS are thus: compounding, affixation (derivation), conversion (zero derivation), back-formation, shortening (truncation) and combinations of WFPs.

2.4.1 Compounding

This phenomenon is defined as “joining of two separate words to produce a single form” (Yule 55) and it enables creating of several types of compounds: nominal, adjectival, verbal and neo-classical (Plag 185-203). To see the whole picture, it is pertinent to mention that all the compounds in this research are nominal, which means that the word class of the head element is a noun. Subclassification ensues from these patterns: noun-noun, adjective-noun, verb-noun and preposition-noun. Any part of speech can be employed by compounding; the nouns are predominant as you can see in the tables of the practical part.

Compounds can also be further subclassified as endocentric and exocentric. The semantic head of exocentric compounds is outside the compound whilst the endocentric compounds have their semantic head inside. (Plag 186)

As far as the visual perception is concerned, Quirk distinguishes three different forms of compounds: ‘solid’, hyphenated, and ‘open’, (Quirk et al. 1569). All forms were recorded in the due section of the practical part. To illustrate with some words from the glossary:

- a. ‘solid’ compound: Underlord (not considered a neologism created by SS)
- b. hyphenated compound: mime-lord
- c. ‘open’ compound: cold spot

“The vast majority of compounds in English are interpreted in such a way that the left-hand member somehow modifies the right-hand member. [...] We can thus say that such compounds exhibit what is called a modifier-head structure. The term head is generally used to refer to the most important unit in complex linguistic structures. In our compounds it is the head which is modified by the other member of the compound. [...] With regard to their head, compounds in English have a very important, systematic property: their head always occurs on the right-hand side,” (Plag 173) which is valid for all the compounds from the research. To name at least one head: right-hand “jacket” is modified by the adjectives of colours “yellow, pink, red and white” placed on the left.

2.4.2 Affixation (Derivation)

Affixation resides in adding morphemes to stems and it employs three possible types of affix according to their position in relation to the root or stem of the word: prefixes (occur before) → prefixation, suffixes (occur after) → suffixation and infixes (occur within) →

infixation. (Crystal 128) They either cause the change of lexical category or not. We will be further familiarised with class changing and class maintaining affixes if needed.

The example of a particularly productive class changing suffix is *-er* (Quirk 1550) and also in TBS it created deverbal nouns denoting agents:

breach → *breacher*

broadside → *broadsider*

julk → *julker* - from the verb *julk* as found online and confirmed by SS on her Tumblr (“Victorian Slang Glossary”)

2.4.3 Conversion (Zero derivation)

This WFP is based on converting a word class of some lexical item to another, e.g. a noun is used as a verb. The form remains unchanged. “Other labels for this very common process are ‘category change’ and ‘functional shift’” (Yule 57) or zero derivation. In this research three types of conversion occur and these are: plural noun to adjective, adjective to noun and past participle to adjective.

2.4.4 Back-formation

This process requires a lexical item which is originally longer than the eventual expression created by this WFP. “[...] a word of one type (usually a noun) is reduced to form a word of another type (usually a verb).” (Yule 56-57) This type of widening the word stock of TBS world was used in a single case and that is the word *fine-wire* shortened from the word *fine wirer*. (“Victorian Slang Glossary”)

2.4.5 Shortening (Truncation)

Various but not all types of shortening (by some authors referred to as abbreviation or truncation) are to be seen during the course of creating new lexical items in TBS therefore only the ones which are germane to this research are listed. Either these processes are employed independently or combined with other word-formation processes, but all in all the meaning of the original term stays unchanged. At first, these shortened lexical items are usually rated among language varieties such as colloquial speech or slang, but they can become well-known with time and eventually be classified as neutral and be in common usage.

- a) Clipping – “[...] in informal usage, we tend to show our familiarity with polysyllabic words (especially nouns), by shortening them, often to a single syllable.” (Quirk 1580) The “material that is cut away will be called surplus, and the remaining material that forms the new base the residue.” (Huddleston, and Pullum 1634) Lexemes created by

clipping “often have restricted uses in that they are deployed only in informal style or even constitute slang when they are first coined.” (Huddleston, and Pullum 1635)

There are two main types and their subtypes according to Huddleston and Pullum:

- i. plain clippings, which consist of just the residue
 1. back-clippings - surplus is removed from the back
 2. fore-clippings - surplus is removed from the front
 3. ambi-clippings - surplus is removed from both beginning and end

“There are also cases where both words of a phrase are back-clipped to form a clipping compound,” (Huddleston, and Pullum 1635) vide the portmanteau word *floxy* created from the initial parts of the words *flavoured* and *oxygen* and *tincto* ← *tincture of opium*.

- ii. embellished clippings, in which other operations apply to the residue to produce a longer word, i.e. a clipping is followed by a suffix (Huddleston, and Pullum 1636) The process taking place at the word *tincto* could be consequently regarded also as embellished clipping, but I sorted it among the clipping compounds as the ending *-o* seems not to be a suffix but rather the residue of the word *opium*. All the occurrences of this process will be described further in the practical part.

Taking the evaluative morphology into account, the diminutives will be paid more attention to as well. “The term diminutive applies to affixes which indicate small size and also, by extension, ones which (additionally or instead) mark the off-spring of animals, affection or informality, resemblance or imitation” (Huddleston, and Pullum 1677). The suffix *-ie* (alternatively *-y*) is considered the most productive and easily found in many embellished clippings (Huddleston, and Pullum 1677) and this statement was in fact validated in this thesis.

- b) Acronyms – This type of shortening does not appear in TBS.

2.4.6 Combinations of WFPs

The above mentioned processes tend to be combined and it is sometimes therefore hard to discern which were applied in what order. The attempt of finding these multiple processes of all kinds was performed and all results were subsequently written down in the practical part.

2.5 Semantic change

So far the word-formation processes were presented, the semantic change will follow. This process involves taking already existing form and giving it a shifted or extended meaning or taking some of its parts away, as the case may be. In general the relationship between lexical units and their referents is redefined. In this book we encounter several types of this lexical change according to the manner of shifting. The first two of them with one subtype are considered to be also the figures of speech and were compiled by Elizabeth Closs Traugott and Richard B. Dasher in the *Regularity in Semantic Change* and Brigitte Nerlich in *Trends in Linguistics* (Nerlich et al. 2007). The rest of them are nicely described by Crystal and Bloomfield.

- Metaphor - the mapping of one concept onto another (Traugott, and Dasher 57)
- Metonymy/contagion - the association of one word with another (Traugott, and Dasher 57)
 - Synecdoche - is a subcategory of metonymy; here, reference to the whole is made by reference to a salient part (Taylor 122-123)
- Specialization/narrowing/restriction - a lexeme becomes more specialized in meaning (Crystal 138)
- Generalization/broadening/widening/extension/expansion (the terms vary according to the authors, but the notion is the same) - lexeme widens its meaning (Crystal 138)
- Pejoration/degeneration/deterioration - a lexeme develops a negative sense of disapproval (Crystal 138)
- Amelioration/elevation - a lexeme develops a positive sense of approval (Crystal 138)
- Hyperbole – from stronger to weaker meaning (Bloomfield 427)
- Litotes – from weaker to stronger meaning (Bloomfield 427)

3 Practical part

In this part the description and analysis of the subject of the study are presented.

The source material for this research was taken from the end of the book *The Bone Season* by Samantha Shannon. It is the glossary that was analysed since these lexical items had to be explained to the readers so that they could get not only the gist of the book while reading, but all details given. The fact that these lexemes are put in the glossary implies that the author either attached to the characters expressions which are not commonly used, or invented new lexical items, or altered the meaning of some of the existing expressions and therefore wanted to avoid misunderstanding. As SS put it herself: “In *The Bone Season*, I often subtly alter their meaning of existing slang words to suit the world of the book,” (“Doingmyresearch Asked: Hello. My First Question For You And Your Nice...”)

Firstly, the data provided by the glossary consisting of 109 entries were further divided into three categories as follows (the frequency and percentage in Table 1 represent the count of occurrences against the total of glossary entries):

1. lexical items which exist, the form of which was maintained and only the meaning shifted
2. lexical items which were newly created or derived from already existing morphemes in today’s English and assigned a meaning
3. lexical items which exist and were used in their codified form and meaning

	frequency (Σ)	percentage (%)
semantic change	41	37.61
neologisms created by WFPs	35	32.11
maintained meaning	33	30.28
Total:	109	100

Table 1: Overview of the subdivision of the source material

The division was performed on the basis of my conversation with SS on her Tumblr, a microblogging and social networking website, (“Tumblr”). Her reaction enabled me to compare the words from the glossary with the same dictionary as she had used. She revealed to me, that her “main source for the slang was *The Routledge Dictionary of Historical Slang*” (“Doingmyresearch Asked: Hello. My First Question For You And Your Nice...”), which was first published in 1973. I had a version from 2006 at my disposal. To make sure that the findings are as accurate as possible, I chose two other sources for my searching, *A Dictionary of Slang and Colloquial English* (from now on DSCE) by John S. Farmer and W. E. Henley from 1905 and Urban Dictionary (from now on UD), which is an online dictionary enriched,

edited and verified by actual speakers of the language nowadays. All the entries from the glossary were initially searched for on the site of English Oxford Living Dictionaries (from now on EOLD) and on UD, and then in the two dictionaries of slang. If necessary, Google Search was applied. This process separated from the source material 33 lexemes the form and meaning of which were maintained. Where relevant, each item was analysed in terms of the word-formation processes (see Table 2) and semantic changes involved (see Table 3). In order to define all the features properly, the etymology of the items was also checked on Online Etymology Dictionary (from now on OED) if needed.

The total of 35 lexical items is considered to be newly created by WFPs and these were examined further. The ratio of the WFPs involved is to be seen in the following table. The process of compounding was used in most of the cases, therefore the assumption that compounding would be the most productive process was confirmed.

WFP	frequency (Σ)	percentage (%)
compounding	12	11.01
combination of WFPs	9	8.26
shortening	7	6.42
affixation (suffixation)	3	2.75
conversion	3	2.75
back-formation	1	0.92
Total:	35	100

Table 2: Word-formation processes involved

For the ratio of the various types of semantic change see the table below. The percentage stands for the representation of the given semantic change relative to the total of 41 lexical items that underwent some type of semantic change or several of them.

class of semantic change	frequency (Σ)	percentage (%)
specialization	23	56.1
metaphor	9	22.0
metonymy	7	17.1
generalization	5	12.2
pejoration	5	12.2
amelioration	2	4.9
hyperbole	2	4.9
litotes	0	0

Table 3: The percentage of the occurrences of semantic changes

The results are considered to be highly subjective since the evaluation of the lexical items is performed based on a single person's knowledge and perception. The assessment of the types of semantic change was definitely neither easy nor unambiguous.

Hereby, I have determined the categories for all the lexemes from the glossary. Additionally, word-formation processes of neologisms and types of semantic change of the lexical items with shifted meaning were summarized. The presentation of the material will be as follows. At first, the lexical items with maintained meaning will be treated, then the neologisms will be dealt with and eventually the semantic changes will be described in further detail.

3.1 Lexical items with maintained meaning

The first group separated from the list all the lexical items, which exist and were used in their codified form and meaning (see Table 4), and numbers 33 entries. A record of every one of these items was found at least in one of the sources mentioned above. The sixth table column confirms that *The Routledge Dictionary of Historical Slang* (from now on RDHS) was in fact the author's primal source for the slang expressions with the total of 19 lexical items used in TBS. The Czech translation was added in order to provide clearer understanding. Please note, that Urban Dictionary calls the first entry "top definition" and that similar definitions sometimes occur, therefore only the first and simultaneously most relevant one in numerical order is written down. All the entries were searched on the Internet on the 1st of April 2018, hence since then the data can differ. VSG is an abbreviation for the source site "Victorian Slang Glossary" which had to be corrected in the course of my research, as it is no longer to be found on the Internet. Only the web.archive.org contains a record of this site and its contents.

no.	lexical item	word class	Czech translation	number of the relevant definition on UD	number of the relevant definition in RDHS	number of the relevant definition in DSCE	Google Search applied
1	æther	n	éter	1	-	-	-
2	barking irons	n	bouchačky	1	1	8	-
3	blow	v	bonzovat	-	2	2	VSG
4	bob	n	cejn	57	-	-	("What Is The Face Value Of

							A Sovereign? Bullionbypost")
5	bone	adj	kostní	101	1	1	VSG
6	cokum	adj	koumák	-	1	1	VSG
7	crib	n	doupě	1	3	2	VSG
8	donop	n	půlkilčo	-	1	1	-
9	flam	n	kec	5	1	1	VSG
10	flash house	n	knajpa	-	1	1	VSG
11	flimp	n	kapsář	-	-	-	VSG
12	gilet	n	vesta, vestička	1	-	-	EOLD
13	greasepaint	n	šminky	-	-	-	EOLD
14	irons	n	bouchačky	1	2	-	VSG
15	jerryshop	n	frc	-	-	-	VSG
16	lamps	n	lampy	51	1	1	VSG
17	macer	n	šejdír	-	1	1	VSG
18	meatspace	n	masoprostor	2	-	-	EOLD
19	nib	v	machl	-	1	1	VSG
20	nose	n	čenich	-	1	1	VSG
21	paddy wagon	n	anton	1	-	-	EOLD
22	push	n	flok	-	-	-	VSG
23	reef	v	fláknout	-	-	-	("A Way With Words Reef")
24	screever	n	falšér	-	-	-	VSG
25	scurf	n	kápo	-	3	-	VSG
26	silver cord	n	stříbrná šňůra	-	-	-	(Brandon et al.)
27	skilly	n	břečka	-	1	1	EOLD
28	slate	v	výprask	-	3	1	-

29	stiff	n	tuhej	5	5	3	EOLD
30	toke	n	skejva	-	1	1	-
31	tooler	n	nekňuba	2	1	3d	VSG
32	waitron	n	číšník, servírka	2	-	-	EOLD
33	zeitgeist	n	duch doby	1	-	-	EOLD

Table 4: Lexemes with maintained meaning

For the definitions and their comparison see the appendix. A note should be made on some of the exceptional words.

Donop in this form is to be seen only in TBS. It is regarded as a spelling variant which was created either by misspelling or intentionally. I suppose it was misspelled, since SS said: “I’m certain I got it from a list of Victorian slang online, but I can’t find it for the life of me. I check the slang a lot more carefully now, as sometimes words listed online don’t seem to have been properly verified, or the origin is unclear. I was a little too trusting of websites.” (“Doingmyresearch Asked: Question 2: One Of The Tricky Words For Me Is”)

Even though RDHS provides “flimper” as a term for a pickpocket, VSG already provided the shorter variation of the word for this notion. No back-formation or alternatively zero derivation from verb to noun occurred. As for the sense, it is not a special kind of a pickpocket, but a pickpocket who robs in a certain manner, the meaning is therefore maintained. “To snatch” means “to steal (something) or kidnap (someone) by seizing or grabbing suddenly,” (“Snatch”) and “seizing or grabbing suddenly” is a typical trait for pickpocketing in general.

The original German form of the word *zeitgeist* was maintained in TBS albeit used from the 19th century in the translation “time-spirit” by some authors. (“Zeitgeist”) The referent having been ambiguous due to high levels of abstraction did not force the author to specify the meaning. Hence it may but need not refer to the same entity.

3.2 Neologisms created by WFPs

The following table is filled with the items from the next group, which is exclusively comprised of 35 neologisms created by word-formation processes. The record of the particular form and meaning was found only with regard to TBS. Some of these lexical items are represented by the same signifiers for which the meanings were already assigned, but after taking into account possible motivation for creating those words and different senses of one lexeme when speaking of the notion of homonymy, they were classified as follows. To make

the research as well arranged as possible, all items were listed and the requisite features were assigned to every one of them (see Table 5). To provide a comparison, the Czech translation was added.

no.	lexeme	word class	Czech translation	word-formation process(es)	type
1	breacher	n	vlamač	affixation	suffixation
2	broadsider	n	ferblačka	affixation	suffixation
3	julker	n	zpěváček	affixation	suffixation
4	bones	adj	kaput	zero-derivation / conversion	from plural n. to adj.
5	dethroned	adj	sesazený	zero-derivation / conversion	from past participle to adj.
6	regal	n	královská	zero-derivation / conversion	from adj. to n.
7	fine-wire	v	chmaták	back formation	-
8	janxed	adj/v	poplést	comb.: “banjaxed” shortened + alternative spelling	-
9	ossista	n	osista, osistka	comb.: “assistant” shortened + alternative spelling	-
10	hisser	n	šeptálek	comb.: “whisperer” shortened + double cons. + suffixation	-er (agent)
11	gillie	n	vigoš	comb.: “vigile” shortened + double cons. + suffixation	-ie (diminutive)
12	rottie	n	mára, márové	comb.: “amaurotic” shortened + double cons. + suffixation	-ie (diminutive)
13	dreamer	n	krajinář	comb.: “dreamwalker” shortened (back-clipping) + suffixation	-er (agent)
14	tasser	n	šálkař	comb.: “tasseographer” shortened (back-clipping) + suffixation	-er (agent)
15	harlie	n	harlák, harlačka	comb.: “harlequin” shortened (back-clipping) + suffixation	-ie (diminutive)
16	syndies	n	synd’áci	comb.: “syndicate” shortened (back-clipping) + suffixation	-ie (diminutive)
17	buck cab	n	tágo	compounding	open
18	cold spot	n	chladná	compounding	open

			skvrna		
19	golden cord	n	zlatá šňůra	compounding	open
20	last light	n	poslední světlo	compounding	open
21	outer darkness	n	vnější temnota	compounding	open
22	mime-crime	n	vidozločin	compounding	hyphenated
23	mime-lord	n	vidopán	compounding	hyphenated
24	mime-queen	n	vidopání	compounding	hyphenated
25	pink-jacket	n	růžokabát	compounding	hyphenated
26	red-jacket	n	rudokabát	compounding	hyphenated
27	white-jacket	n	bělokabát	compounding	hyphenated
28	yellow-jacket	n	žlutokabát	compounding	hyphenated
29	voyance	n	jasnovidnost	shortening – clipping	fore-clipping
30	voyant	n	vidoucí	shortening – clipping	fore-clipping
31	walker	n	chodec	shortening – clipping	fore-clipping
32	ecto	n	ekto	shortening – clipping	back-clipping
33	flux	n	flux	shortening – clipping	back-clipping
34	Floxy	n	floxy	shortening: clipping compound	-
35	tincto	n	tinkto	shortening: clipping compound	-

Table 5: Neologisms and the word-formation processes involved

All these neologisms were searched for on EOLD and UD to check for the originality of their form and meaning. Twenty from the total of 35 appear either in one or both these sources (see Table 6). However the definitions which are to be found on these sites suggest that these lexemes were created differently and the meaning of these lexical items has nothing in common with the lexical items from the glossary. These lexical items having the same form but different meaning are called homonymous. The homonymous lexemes are: *breacher*, *julker*, *dethroned*, *bones*, *regal*, *janxed*, *hisser*, *gillie*, *rottie*, *dreamer*, *harlie*, *syndie*, *pink-jacket*, *red-jacket*, *yellow-jacket*, *voyance*, *voyant*, *walker*, *ecto* and *flux*. The EOLD and UD were searched through on the 1st of April 2018, hence since then the data can differ. The dictionaries of slang were searched through as well and they do not contain any of these

lexical items. We can comment on component parts later on and describe which word-formation processes were involved and why. Most of the lexical items do not need commenting since the differences between the origins, developments and meanings of them are transparent but some of them will be dealt with since these are the most interesting.

no.	lexical item	EOLD	UD
1	breacher	N	Y
2	julker	N	Y
3	dethroned	Y	Y
4	bones	Y	Y
5	regal	Y	Y
6	janxed	N	Y
7	hisser	N	Y
8	gillie	Y	Y
9	rottie	Y	Y
10	dreamer	Y	Y
11	harlie	N	Y
12	syndie	N	Y
13	pink-jacket	N	Y
14	red-jacket	Y	Y
15	yellow-jacket	Y	Y
16	voyance	N	Y
17	voyant	N	Y
18	walker	Y	Y
19	ecto	Y	Y
20	flux	Y	Y

Table 6: Homonymous neologisms

This part is reserved for the most interesting homonymous neologisms with their comparison of processes involved in their creating and their meanings. The figure in brackets is the number of the entry from the glossary according to the alphabetical order (see the appendix). The word class, Czech translation and number of total use in the whole book are noted as well.

(82) *rottie* [n]: mára, márové (total use: 6)

EOLD define this lexeme as a variation of the word “Rotty (informal)” with the meaning of “a Rottweiler dog”. The etymology and the processes involved in the creation of the word therefore slightly differ. Etymology on EOLD runs: “Origin: 1960s; earliest use found in The New York Times. From Rott- + -y.” Initially a combination of back-clipping and suffixation was involved and then a usage of a diminutive suffix occurred “-y” -> “-ie”. Similarly, in our case, there is a combination of shortening from *amaurotic* plus double consonant plus affixation with the productive diminutive suffix “-ie”. It can be assumed that

there is no coincidence between “Rottie” (dog) and *rottie (amaurotic)*. *Rottie (amaurotic)* is rather linked to the lexeme “rot”, hence the double consonant -tt-, cf. the notion of *rottie* and “rotten” both having a negative connotation.

(26) *dreamer* [n]: krajinář (total use: 11)

(105) *walker* [n]: chodec (total use: 8)

The definitions of these two lexemes on EOLD are not completely irrelevant. Skipping the figurative sense of the word “a person who is unpractical or idealistic,” for a *dreamer* we approach the primal sense, that is “a person who dreams or is dreaming.” When adding the primal meaning of the second lexeme *walker* which goes: “a person who walks, especially for exercise or enjoyment,” we get the original form of these two shorthands, which is a “dreamwalker” with the meaning of someone who is capable of walking through dreams or dreamscapes, to be specific with regard to TBS. These two words demonstrate how a single referent can be named by more than one slangy term.

(30) *ecto* [n]: ekto (total use: 1)

The lexeme *ecto* as such is not listed on EOLD. There is only the corresponding prefix “ecto-“ with the meaning “outer; external; on the outside (used commonly in scientific terms)”. On the other hand the original form “ectoplasm”, from which the slangy shorthand comes, is codified. It is a common phenomenon, that due to the economy of speech, many words tend to be shortened by back-clipping and used more often in informal speech, to name at least some instances: advertisement -> ad (informal), picture -> pic (informal). Depending on the practice period, the word can be transferred from colloquial to Standard English, e.g. “photograph” was shortened to “photo” but nowadays “photo” is not informal.

(76) *red-jacket* [n]: rudokabát (total use: 67)

(108) *yellow-jacket* [n]: žlutokabát (total use: 10)

These two lexemes are considered as neologisms, even though both these compounds already exist and therefore manifest homonymy. According to EOLD, “Red Jacket” is a proper noun and stands for a name of a “Native American Seneca leader” and “yellow jacket” is an informal expression for “a wasp or hornet with bright yellow markings.” All “-jacket” terms in TBS denote people who form a certain hierarchy and they vary according to colours.

The motivation for these lexical items was determined and the assumption for *yellow-jacket* is a connection to “yellow-belly” which SS confirmed: “Yes, the yellow is a reference

to ‘yellow-belly’ and the association of the colour yellow with cowardice.” She also provided me with the explanation of the other colours: “The other three jacket colours are a little in-joke. At Oxford, students traditionally pin carnations to their robes when they go to their exams: white for the first exam, red for the last, and pink for the ones in the middle. The lore is that the flowers are being stained with ink, but I also heard a rumour that it’s supposed to represent the flower being stained with the students’ own blood, from their hard work. It seemed appropriate, then, to use those colours for the Sheol jackets.” (“Doingmyresearch Asked: Hello Samantha! Hope You’re Doing Well! I Can’t”)

(39) *flux* [n]: flux (total use: 32)

Flux is another slangy shorthand created by back-clipping, this time from a name of a drug “Fluxion 14”. It can be supposed for a reason that there is a correlation between the third definition of the word *flux* from EOLD “continuous change” and the effects of the drug. As for the form, SS most likely prolonged the original form to create a proper noun and eventually decided that by the course of the time it would be cut short due to the economy of speech.

We have commented on the homonymous lexemes and the overview of the neologisms created by word-formation processes will follow.

3.2.1 Compounding

Compounding is the main process by which neologisms are created, therefore it represents the largest group of 12 lexemes and should be presented first. The cases where compounding occurs and was combined with other word-formation processes were separated from this group. The presentation of compounds has the same format as in the section with homonymous lexemes.

All lexical items from this group are noun compounds, where the first element is a noun, an adjective or a verb and the second is a noun. In accordance with Plag’s word-formation in English we can also determine something which is called modifier-head structure with the head being on the right-hand side in all compounds.

(16) *buck cab* [n]: tágo (total use: 3)

The *buck cab* is an endocentric compound as it actually denotes a type of cab and that is a cab which is cheap therefore you can pay even with one dollar (buck = dollar).

(20) *cold spot* [n]: chladná skvrna (total use: 21)

The *cold spot* is an exocentric compound. It refers to “a small tear between the aether and the corporeal world.” (Shannon 456)

(46) *golden cord* [n]: zlatá šňůra (total use: 11)

The following lexeme, the *golden cord*, is an endocentric compound since it denotes a kind of cord. In comparison to the *silver cord*, which represents “the link between body and spirit, which keeps a person anchored within their physical form” (Shannon “Crash Course I”), the *golden cord* represents a kind of link as well, but “very little is known about it” (Shannon 458). Please, notice the open spelling type at both lexemes.

(55) *last light* [n]: poslední světlo (total use: 3)

(68) *outer darkness* [n]: vnější temnota (total use: 1)

There are two exocentric compounds denoting planes of existence: the *last light* and the *outer darkness* with the first part of the compound stressed (‘last light, ‘outer darkness) and the spelling being open. Interestingly, the head nouns are antonyms and as the notion of exocentric compound suggests, they do not denote either a type of light or a type of darkness. The *last light* simply represents “a final death from which there is no return. As nobody has ever come back from the last light, next to nothing is known about it.” (Shannon “Crash Course V”) The *outer darkness* “is often considered a separate realm. [...] It is a distant reach of the æther, very close to the last light, where spirits can no longer be reached by voyants. Spirits that travel to the outer darkness may be able to return, but it is thought to take a great deal of energy to call them back.” (Shannon “Crash Course V”)

(59) *mime-crime* [n]: vidozločin (total use: 4)

(60) *mime-lord* [n]: vidopán (total use: 27)

(61) *mime-queen* [n]: vidopaní (total use: 2)

The neologisms *mime-lord* and *mime-queen* are exocentric compound nouns, the first part of which is a verb and the second a noun. “Mime” stands “for ‘mimic’, and refers to the fact that most mime-lords and mime-queens don't always do their own work; instead, they trade in spirits to get the work done. The term was [...] intended as a respectful term to humble voyants, who were forced to remember that they could only ever mimic the greatness of their spirit guides. Eliza, for example, literally mimics the work of dead artists.” (Shannon “Words And Symbols”) *Mime-crime* was therefore supposedly created by the same process.

The first part is, in accordance with what was said above, a verb and the second part is a noun. *Mime-crime* is, by contrast to *mime-lord* and *mime-queen*, an endocentric compound, as it is a kind of crime. One could wonder why the opposite of *mime-queen* is not “mime-king” or why *mime-lord* does not have the counterpart “mime-lady”. SS commented on this possibility: “The word *king* is associated with bad luck in the syndicate because of the fall of King Edward VII, the Bloody King. If you call yourself a king in Scion, you’re tempting fate. [...] So that’s why *lord* is the alternative to *queen*.” (“Anonymous Asked: Hello! Maybe It's A Weird Question, But There's")

(73) *pink-jacket* [n]: růžokabát (total use: 3)

(76) *red-jacket* [n]: rudokabát (total use: 67)

(106) *white-jacket* [n]: bělokabát (total use: 14)

(108) *yellow-jacket* [n]: žlutokabát (total use: 10)

Interestingly, there seems to be a certain correspondence between the word-formation processes involved and lexical items of a particular lexical field, which is showing a tendency in their creating. To be specific, see terms regarding the rankings of the people of the society which resides in Sheol I. This hierarchy consists of *white-jackets*, *yellow-jackets*, *pink-jackets* and *red-jackets*. All these items are compound nouns created from 2 roots (1 stem), one being an adjective representing colour and the other a noun denoting a piece of clothing. All these are therefore exocentric compounds (also called bahuvrihi) referring to people. Notice the spelling conventions, as Quirk describes them, they seem to show a certain correlation between the spelling and the meaning.

The first rank to obtain when one enters Sheol is “white”, the second is “pink” and the next is “red”. The lowest ranking is “yellow”, this colour being associated with cowardice. We can suppose that these colours were chosen intentionally with each of them representing different connotations and evoking different associations. As the well-known phrase says “start with a clean slate”, it would be suggested that everyone deserves “white jacket” when he or she has not been tested for their abilities yet. The notion of “yellow-jacket” can be compared with the one of “yellow-belly” which is a slangy expression for a coward.

These terms are to be determined as belonging to idiolects of only some of the characters which are the initiated as they are used solely by a closed group. One of them has its equivalent which is emotionally coloured and thus regarded as colloquial and that is a *bone-grubber*, Czech translation: hrabivec, (total use: 19) which is a compound noun constructed from two nouns implying a negative meaning of someone who is digging through

bones and thus the lives of others. This meaning corresponds to a *red-jacket*, cf. the total use of these two lexical items: *bone-grubber* (19) < *red-jacket* (67). *Bone-grubber* is a lexeme the meaning of which was shifted (see below).

3.2.2 Affixation (Derivation)

There are 3 lexical items which were created by affixation, namely suffixation. All of them were created with class-changing productive suffix “-er”, which has a meaning of an agent; therefore the neologisms are concrete deverbal nouns. The cases where affixation occurs and was combined with other word-formation processes were separated from this group.

(13) *breacher* [n]: vlamač (total use: 2)

(15) *broadsider* [n]: ferbláčka (total use: 2)

(53) *julker* [n]: zpěvák (total use: 13)

Breacher stands for “a spirit that can cause an impact on the corporeal world...” (Shannon 456), *broadsider* is “an outdated term for a cartomancer,” (Shannon 456) with the definition implying that this word is fading out, and *julker* being the same person as polyglot.

The motivation for creating *broadsider* was explained by SS as well: “I probably did choose *broadsider* to link to *broadside*, a word for a kind of street publication. While it isn’t related to cartomancy, it does carry the implication of knowledge being sold on the streets, as broadsides were often used to convey news and announcements.” (Doingmyresearch Asked: "Question 4: I Have Run Into The Word 'Broadsider'")

3.2.3 Conversion (Zero derivation)

This group numbers 3 lexical entries: *bones*, *dethroned* and *regal* (see Table 5) each representing a different type of conversion: from plural noun to adjective, from past participle to adjective, from adjective to noun.

- a) from plural noun to adjective

(10) *bones* [adj]: kaput (total use: 3)

“If she finds out you’re a walker, you’re *bones*.” (Shannon 73)

- b) from past participle to adjective

(23) *dethroned* [adj]: sesazený (total use: 1)

“Okay, I’m *dethroned*. Where’s the pill?” (Shannon 116)

- c) from adjective to noun

(78) *regal* [n]: královská (total use: 2)

“I know *regal* when I smell it.” (Shannon 393)

3.2.4 Back-formation

(33) *fine-wire* [v]: chmataák (total use: 1)

Back-formation is classed among minor WFPs according to my research rightfully since there is only one instance of such neologism and that is a denominal verb *fine-wire* created from the word “fine-wirer” with the meaning of “a highly skilled pickpocket” (“Victorian Slang Glossary”).

3.2.5 Shortening (Truncation)

Shortening tends to be regarded as minor word-formation process, but with regard to the results of this research, the number of neologisms created by truncation exceeds the number of some major word-formation processes. This phenomenon can be explained by the fact, that most of the lexemes are considered slangy expressions which tend to be shortened due to the economy of speech. Five lexical items that were shortened were created by clipping and that is either by fore-clipping (3), which is performed by the omission of the first part of the word or back-clipping (2), which is performed by the omission of the last part of the word (see Table 5).

a) fore-clipping

(102) *voyance* [n]: jasnovidnost (total use: 1)

clairvoyance – voyance

(103) *voyant* [n]: vidoucí (total use: 122)

clairvoyant – voyant

(105) *walker* [n]: chodec (total use: 8)

dreamwalker – walker

b) back-clipping

(30) *ecto* [n]: ekto (total use: 1)

ectoplasm – ecto

(39) *flux* [n]: flux (total use: 32)

Fluxion – flux

A special subtype of shortening is a clipping compound. There are two occurrences of clipping compounds (this term is used by Huddleston, and Pullum) in TBS and both denote substances which are considered as drugs. To distinguish clipping compounds from blends (portmanteau words) we have to determine where the dropping of surplus occurred. If the reduction occurs at the boundary between the words, these are called blends. If both words from the original compounds were back-clipped and put together, these are called clipping compounds. Please, notice the various uses of majuscule.

(38) *Floxy* [n]: floxy (total use: 2)

“I was just about to order a shot of Floxy when...” (Shannon 367)

flavoured oxygen -> Floxy

(98) *tincto* [n]: tinkto (total use: 3)

“... to discover they’d been poisoning themselves with tincto.” (Shannon 86)

Tincture of Opium -> tincto

3.2.6 Combinations of WFPs

These are the expressions where multiple processes are involved. There are basically three main combinations of word-formation processes:

- a) shortening + alternative spelling (2)
- b) shortening (ambiclippping) + double consonant + suffixation (3)
- c) shortening (back-clipping) + suffixation (4)

One of the suffixes, that were used, was already mentioned in the section where affixation is described and that is “-er”, suffix denoting an agent. The other one is the diminutive suffix “-ie”. Huddleston pays attention to these processes and establishes a special term “embellished clippings”. (Huddleston, and Pullum 1636)

(51) *janxed* [adj/v]: poplést (total use: 1)

(67) *ossista* [n]: osista, osistka (total use: 1)

The author herself had to make the first group clear for the research on her Tumblr as these would be pure guesses and vain searching. The word *janxed* is “an adaptation of the Irish slang phrase banjaxed.” (“Doingmyresearch Asked: Where Did You Found/Hear The Word "Janxed"”) and similarly, *ossista* is “a play on assistant. ... [as the author] just switched the ‘a’ for an ‘o’ and knocked of the last few letters.” (“Doingmyresearch Asked: Question 5: How Did You Invent The Word "Ossista"”).

(49) *hisser* [n]: šeptálek (total use: 4)

(43) *gillie* [n]: vigoš (total use: 8)

(82) *rottie* [n]: mára, márové (total use: 6)

The rest of the words was simpler to denote. *Hisser*, *gillie* and *rottie* underwent ambiclippping, described by Huddleston, and Pullum as removing the surplus from both beginning and end, double consonant occurred in both cases and eventually affixation was

applied with the suffix “-er”, denoting an agent for the former and the diminutive suffix “-ie” for the latter.

(26) *dreamer* [n]: krajinář (total use: 11)

(96) *tasser* [n]: šálkař (total use: 4)

Dreamer and *tasser* both underwent back-clipping and affixation with the suffix “-er”, denoting an agent.

(48) *harlie* [n]: harlák, harlačka (total use: 39)

(95) *syndies* [n]: synd’áci (total use: 1)

Similarly, *harlie* and *syndie* both underwent back-clipping and affixation as well, but in this case the diminutive suffix “-ie” occurred (see Table 5).

3.3 Semantic change

In this chapter of the practical part another process involved in the development of language is treated and that is the semantic shift. At the beginning all lexical items are summed up and after their concise and informative description, few of them (considered a special type) are separated and given a particular attention.

3.3.1 Lexical items that underwent semantic shift

The third group numbers 41 items (see Table 7), which are the lexical items the form of which was maintained and the meaning shifted. To put it simply the lexemes that already exist took more meaning or alternatively lost some part of it. The meanings were assigned to lexical items due to the creation of an extralinguistic reality or its alteration. These entries are manifesting polysemy and homonymy. The entries that are considered proper names are treated separately. In the following table the number 1 signifies the presence of a certain type of semantic change.

no.	lexical item	word class	metaphor	metonymy	pejoration	amelioration	specialization	generalization	hyperbole	litotes
1	amaurosis	n	1							
2	amaurotic	n/adj		1						
3	bleached mort	n		1	1			1		
4	bone-grubber	n					1			
5	boon	n		1			1			

6	brain plague	n	1						1	
7	broads	n					1			
8	busking	v			1			1		
9	Buzzers	n		1			1			
10	courtier	n	1						1	
11	dollymop	n				1				
12	dreamscape	n					1			
13	drifters	n	1							
14	Duckett	n		1			1			
15	the Emim; singular Emite	n					1			
16	the Family	n					1			
17	flatches	n						1		
18	gallipot	n					1			
19	ghost	n					1			
20	glow	n		1						
21	glym jack	n					1			
22	mecks	n					1			
23	mollisher	n				1		1		
24	nightwalker	n					1			
25	numen (pl. numa)	n	1							
26	penny dreadful	n			1		1			
27	penny gaff	n			1			1		
28	performer	n			1		1			
29	querent	n					1			
30	reigning	v	1							
31	the Rephaim; singular Rephaite	n					1			
32	Rookery	n					1			
33	screying	n					1			
34	shiners	n		1						
35	sortes	n					1			
36	spool	n	1							
37	subliming	n	1							
38	syndicate	n					1			
39	threnody	n					1			
40	Underlord	n					1			
41	whitewash	n/v	1							
		Total:	9	7	5	2	23	5	2	0

Table 7: The overview of semantic changes involved

The presentation of the lexical items and the comparison of the original definitions with book definitions will follow. The format is identical to previous presentations.

(2) *amaurosis* [n]: amauróza (total use: 6)

The notion of *amaurosis*, which is a noun, comes from Greek “amauros”, dark, obscure, + “-osis”, condition (“Amaurosis”). The meaning is best described in *Mosby’s Dictionary of Medicine, Nursing & Health Professions* since these are medical terms. “Blindness, especially lack of vision resulting from a systemic cause [...] Unilateral or, more

rarely, bilateral amaurosis may follow an emotional shock and may continue for days or months.” (Mosby 74) Nevertheless the blindness in TBS is not a medical issue; it is defined as the inability to use supernatural powers called clairvoyance therefore there is a shift from an actual physical disease to a common mental state of a certain part of the population of the world of TBS which shows signs of the inability to see certain things. The sense was transferred metaphorically.

(3) *amaurotic* [n/adj]: amaurotik (total use: 70)

The adjective *amaurotic* corresponding to the lexical item denoting a person, which is a noun, (on EOLD only the adjectival form is codified, notice the zero derivation from adjective to noun in the appropriate section) represents someone who suffers from *amaurosis*. This is a case of metonymy when the transfer was in the direction from a condition to its bearer.

(5) *bleached mort* [n]: bloncka (total use: 1)

From “a very fair-complexioned girl” (RDHS) to a “fair-haired woman” (TBS), the metonymical transfer occurs, for the sense is not focused on the look of the skin anymore, but rather on the colour of the hair. The sense is a bit deteriorated as well since it is mildly offensive.

(9) *bone-grubber* [n]: kostihrab (total use: 19)

The lexical item *bone-grubber* is to be found in RDHS being defined as “a scavenger and seller of bones” or “a resurrectionist” or alternatively “anyone having to do with funerals” which was created by metaphor in the direction from a phenomenon to a human. The assumption is that the process involved, after taking this lexeme and giving it another meaning in TBS, is narrowing for the *bone-grubbers* represent a negative quality of a person and when speaking about someone with this quality one uses the term *bone-grubber*. In addition, the meaning could be regarded as deteriorated for it is a derogatory term as a *bone-grubber* is considered to be a traitor, but I suppose the negative connotation was already present to a full extent.

(11) *boon* [n]: šťastná planeta (total use: 1)

The notion of “a thing that is helpful or beneficial” (EOLD) was transferred metonymically and narrowed from a condition to its bearer, namely star. E.g. “Were you born on a boon or something?” (Shannon 70) This can be rephrased: “Aren't you a lucky dog?” An abstract notion was transferred to a concrete place.

(12) *brain plague* [n]: mozkožer (total use: 6)

This is “a slang term for *phantasmagoria*, a debilitating fever caused by Fluxion 14” (TBS), which is a mental state. UD provides the top definition of this term which runs “the silent killer... of brains”. These notions are entwined and the supposition is that hyperbole and metaphor (the direction from a thing to a thing or a phenomenon) are used for it is not meant literally.

(14) *broads* [n]: ferble (total use: 2)

RDHS: “Playing cards,” vs. TBS: “Cards used for clairvoyance, usually Tarot cards.” Specialization takes place as *broads* do not refer to playing cards in general but to a special type of cards.

(17) *busking* [v]: pouličník (total use: 7)

EOLD: “The activity of playing music in the street or another public place for voluntary donations,” vs. TBS: “Cash-in-hand clairvoyance. Most buskers offer to read fortunes for money. Not permitted within the clairvoyant crime syndicate.” The meaning was deteriorated (the activity is illegal) and broadened, since clairvoyance includes playing music, singing and other activities.

(21) *courtier* [n]: dvořan (total use: 1)

TBS: “Purple aster addict. The name comes from St Anne’s Court, Soho, where the purple aster trade began in the early twenty-first century.” vs. EOLD: “A person who attends a royal court as a companion or adviser to the king or queen.”

As the name of the purple aster (flower, drug) is *regal* which is a neologism created by zero derivation from an adjective bearing the sense “royal, purple”, all the terms regarding this drug are connected to “royalty”. Therefore a *courtier* can be taken as a person who is, with a slight overstatement, “addicted” to the royal family, or to the royalty, or to something royal in general. By hyperbole and metaphorical transfer the *courtier* is addicted to the purple aster literally.

(24) *dollymop* [n]: rakle, raklička (total use: 1)

TBS: “An affectionate, if condescending term for a young woman or girl (often shortened to dolly).”

According to UD and RDHS this lexical item has a primal sense of “a prostitute, often an amateur or a part-time street girl”. The process of elevation is involved as SS herself commented: “Because Scion is not a sexist society and most members of the underworld don’t look down on prostitution, I thought that, while the word could have lingered, the strongly sexual meaning would have eventually fallen out of use and been replaced by

something softer.” (“Doingmyresearch Asked: Hello. My First Question For You And Your Nice...”)

(27) *dreamscape* [n]: snová krajina (total use: 149)

TBS: “The interior of the mind, where memories are stored. Split into five zones or ‘rings’ of sanity: sunlight, twilight, midnight, lower midnight and hadal. Clairvoyants can consciously access their own dreamscapes, while amaurotics may catch glimpses when they sleep.” vs. UD (the second definition): “A realm taking place in a dream. It can be shaped and changed by skilled dreamers. Basically, a blank canvas on which dreams are formed.”

When comparing the definitions, the one from the book is even more specific than the one on UD as the lexical item is assigned to a concrete place with certain characteristics.

(28) *drifters* [n]: tulák (total use: 3)

SS: “If you hang around, you become known as a drifter,” (Shannon “Crash Course V”) which is “[a] general term for spirits that voyants can use; the spirits of people who fear death too much to succumb to their second death in the ‘last light’.” (Shannon “Crash Course IV”) When comparing the definition of a *drifter* from EOLD which runs: “A person who is continually moving from place to place, without any fixed home or job,” with the one from the glossary of TBS which says that these are: “Spirits in the æther that have not been banished to the outer darkness or last light. They can still be controlled by clairvoyants,” the meaning was transferred metaphorically from a person to a thing. The person was originally given this notion based on metonymy, as the activity of drifting gave the name to its bearer.

(36) *flatches* [n]: mergle (total use: 2)

The entry “flatch” is to be found in RDHS described as created by back slang from “half” with subtle modification from “flah” with the sense of “a half penny”. The widening occurs from “halfpenny” to the broader sense of “money” and even broader meaning “keep” (synonym: living).

(40) *gallipot* [n]: mastičkář (total use: 3)

This is a colloquialism referring to an apothecary according to RDHS but TBS defines *gallipot* as “a specialist in ethereal drugs and their effects on the dreamscape” therefore the meaning was narrowed. I noticed that EOLD provides one more meaning from late Middle English period and that is of “a small pot made from glazed earthenware or metal, used by pharmacists to hold medicines or ointments.” See the original metaphorical transfer from a thing to a human who is using this particular thing.

(41) *ghost* [n]: strašidlo (total use: 13)

EOLD defines the lexeme *ghost* as “an apparition of a dead person which is believed to appear or become manifest to the living, typically as a nebulous image,” which is quite accurate, but the sense was narrowed in TBS when taking into account the notion of “a ghost” and “a spirit” from Etymonline.com. “Ghost is the English representative of the usual West Germanic word for ‘supernatural being.’ In Christian writing in Old English it is used to render Latin *spiritus* (see *spirit* (n.)), a sense preserved in Holy Ghost. Sense of ‘disembodied spirit of a dead person,’ especially imagined as wandering among the living or haunting them, is attested from late 14c. and returns the word toward its likely prehistoric sense.” (“Ghost”) In TBS a *ghost* is no longer a synonym for “a spirit” but a kind of spirit with its specific characteristics. See the hierarchy: spirit > archangel = breacher, boundling, drifter, fallen angel, ghost, guardian angel, poltergeist. (Shannon “Crash Course IV”) I assume that using the word *ghost* in this narrowed sense would eventually lessen the use of it in the original broader sense and the word ‘spirit’ would be used instead to a large degree.

(44) *glow* [n]: záře (total use: 4)

I mark this as metonymy, since the transfer from an activity to its product occurs. The characteristic of aureole, its *glow*, names the extralinguistic reality, “aura” (TBS).

(45) *glim jack* [n]: bludička (total use: 1)

TBS: “A street bodyguard, rented to protect denizens from unnaturals at night. Identified by a distinctive green light,” vs. RDHS: (spelling variation) “glim-jack *. A link-boy.” A linkboy stands for “a boy or man formerly hired to carry a link, or torch, to light a person's way at night.” (“Linkboy”) The meaning was narrowed. Not only does he carry the light at night, but he also has an occupation of a bodyguard.

(58) *mecks* [n]: vajn (total use: 14)

It no longer denotes “wine” (VSG), but “a non-alcoholic substitute for wine” (TBS) therefore there is a semantic shift from a thing to a thing based on similarity of the things which is called metaphor. It does not refer to the alcohol which is forbidden or considered illegal, but it refers to its imitation. SS commented on this one: “Another one of these ghost words is mecks, which appears online and apparently means “wine” or “spirits”, but doesn’t seem to exist in any published slang dictionaries or Victorian sources.” (“Doingmyresearch Asked: Question 2: One Of The Tricky Words For Me Is...”) A fan replied though: “I’ve heard the term mecks before in reference to alcohol in other books and tv shows and things so I

think it is a real word or at least a real slang word.” (“Anonymous Asked: I've Heard The Term Mecks Before In Reference To...”)

(62) *mollisher* [n]: kočena, koč / kocourek, kočan (total use: 12)

TBS: „A young clairvoyant associated with a mime-lord or mime-queen, sometimes shortened to ‘moll’. Usually presumed to be [a] the mime-lord’s lover and [b] heir to his or her section,” vs. EOLD: (rare, slang) “A girl, a woman; especially a prostitute. Later also: the girlfriend of a thief or criminal.” Firstly the sense was ameliorated when entering the slang of the Victorian England. Originally the lexeme denoted a prostitute or had a negative sense in general. In TBS the sense was broadened because it is a gender neutral term for a girl or a boy and it is not only the criminal’s lover but also the successor of their proper legacy. “Although the word is historically gendered, mollishers in the world of *The Bone Season* can be male or female.” (“Solarisfile Asked: That's So Cool About All Of Your Language...”) Furthermore it is not referring to a lover of a common criminal but of the principal one thus another amelioration is involved.

(64) *nightwalker* [n]: nočňátko (total use: 1)

TBS: “One who sells his or her clairvoyant knowledge as part of a sexual bargain.” vs. EOLD: (archaic) “A prostitute.” The meaning is more specified. Not only do they sell their body, but they also sell their knowledge.

(66) *numen* (pl. *numa*) [n]: numy, j.č. numa (total use: 22)

TBS: “Objects used by soothsayers and augurs to connect with the æther, e.g. mirrors, cards, bones.” vs. EOLD: “The spirit or divine power presiding over a thing or place.”

The sense of *numen* was shifted as well. The meaning of “a spirit believed by animists to inhabit certain natural phenomena or objects,” (“Numen”) was transferred metaphorically to the supernatural objects themselves (from a thing to a thing). *Numen* and its plural *numa* did not remain in the original form completely as it should have the Latin plural ‘numina’. This fact is mentioned on SS’s sites. “Numen [noun] [plural numina, slang numa]: [...] The proper Latin plural is numina, but after saying it out loud a few times I thought the voyants would have eventually shortened it.” (Shannon “Words And Symbols”) This is a sign of sociolinguistic language development.

(70) *penny dreadful* [n]: krváky (total use: 2)

TBS: “Cheap, illegal fiction produced in Grub Street, the centre of the voyant writing scene. Serialised horror stories...” vs. DSCE: “A sensational story, newspaper, or print. [Published at a penny.]” vs. UD (the top definition): “Penny dreadful is a pejorative term used

to refer to cheap popular serial literature produced during the nineteenth century in the United Kingdom.” The sense of this lexical item covers fiction, stories or other cheap print in general. The most prominent shift is from legal to illegal, which implies deterioration of the meaning and narrowing, since the production of this print is restricted to a special place in London.

(71) *penny gaff* [n]: halířovej tyjátr (total use: 1)

TBS: “Low, sometimes ridiculous entertainment, usually applied to illegal theatre productions.” vs. DSCE: “A low-class theatre or music-hall. [The charge for admission being a penny or two.]” There is a shift from legal to illegal (a slight deterioration) and the sense was broadened since it refers to the entertainment in general be it a theatre production or something else.

(72) *performer* [n]: komediant (total use: 36)

TBS: “A human resident of Sheol I who has failed his or her tests and is under the command of the Overseer.” vs. EOLD: “A person who entertains an audience.” The basic meaning from EOLD was maintained but an additional meaning was added and that is that to become a performer you fail tests (negative connotation, thus deterioration of the meaning), therefore the meaning was also narrowed. The *performers* in TBS actually entertain, for example Liss Rymore is specializing in aerial silks. (“Liss Rymore”) The colloquial equivalent of a *performer* is the lexeme *harlie* (total use: 39), which is classified as newly created lexical item (see above). These people are outsiders of the hierarchy; they do not belong in the rankings and thus were named by a completely different lexeme which excludes them from these social groups.

(75) *querent* [n]: tazatel (total use: 4)

Querent originates in Latin. The meaning of “an inquirer” was to a small degree altered, specialised. From “A person who asks or enquires; specifically a person who consults an astrologer, fortune-teller, medium, etc.” (EOLD) we got “any person that seeks knowledge of the æther. They may ask questions or offer part of themselves (e.g. blood, palm) for a reading. Soothsayers and augurs may use a querent to focus on certain areas of the æther, making predictions easier.” (TBS)

(79) *reigning* [v]: kralovat (total use: 1)

TBS: “Using purple aster.”

This is a similar case as for the *courtier*. The notion is connected to the neologism *regal*, meaning “royal, purple”. The sense is transferred metaphorically. The lexical item

reigning could be rephrased as “rule as monarch” (EOLD) and “using regal” in TBS means “being under the influence, rule, of the drug”. It even implies that the feeling after taking the drug is like being in power.

(84) *scrying* [n]: věštění (total use: 10)

EOLD: “Foretell the future using a crystal ball or other reflective object or surface.”

TBS: “The art of seeing into and gaining insight from the æther through numa. A querent may be used.”

The meaning was broadened, since it does not cover only foretelling the future but in general seeing into and gaining insight.

(86) *shiners* [n]: zrcadla (total use: 2)

TBS: “Eyes.”

This is a similar case as for *lamps* the meaning of which was originally shifted as well but in comparison with *shiners*, *lamps* were transferred metaphorically. The informal meaning of “a black eye” (hypernym: bruise) was probably also assigned similarly. There is a transfer from a characteristic to the object which has the quality, therefore it is a case of metonymy.

(90) *sortes* [n]: losy (total use: 3)

EOLD: “Divination, or the seeking of guidance, by chance selection of a passage in the Bible or another text regarded as authoritative.”

Sortes were taken from the notion of sortilege, defined as “divination by lots, one of the most ancient and common superstitions”. (Melton 1438) Various methods involved assorted types of *sortes*, to name at least some: “Sortes Thriaecae, or Thriaen lots, were chiefly used in Greece; they were pebbles or counters distinguished by certain characters that were cast into an urn, and the first that came out was supposed to contain the right direction. [...] Sortes Viales, or street and road lots, were used both in Greece and Rome. The person that wanted to learn his fortune carried with him a certain number of lots, distinguished by several characters or inscriptions.” (Melton 1438) In comparison with the definition from TBS, which runs that *sortes* are: “Lots. A category of numa used by cleromancers. Includes needles, dice, keys, bones and sticks.”, the meaning was to a certain degree specialised. Interestingly enough, all the occurrences of *sortes* in TBS are in italics, exclusively.

(91) *spool* [n]: horda (total use: 29)

EOLD: “A cylindrical device on which film, magnetic tape, thread, or other flexible materials can be wound; a reel.”

TBS: “A group of spirits.”

The meaning of the lexical item *spool* was transferred metaphorically. There is a resemblance in terms of the movements of the spirits who are surrounding the clairvoyant in spirals.

(93) *subliming* [n]: sublimovat (total use: 5)

EOLD: “(of a solid substance) change directly into vapour when heated, typically forming a solid deposit again on cooling.”

TBS: “A process by which an ordinary object is transfigured into a numen.”

This is a metaphorical transfer as well, describing a production process. On the one hand the sense from EOLD describes a change of state, on the other hand the meaning from TBS represents a change of essence of an object.

(94) *syndicate* [n]: syndikát (total use: 51)

The sense was narrowed since in TBS it is used every time with reference to the crime syndicate. The lexeme itself stands, according to EOLD, for “a group of individuals or organizations combined to promote a common interest” in general, such as for example “a crime syndicate”. Therefore, we encounter an ellipsis where the general term refers to a specific type of the general.

(97) *threnody* [n]: nenie (total use: 9)

EOLD provides the sense of “a lament”, which is also a synonym for a *threnody*, and has the meaning of a mournful poem, song or hymn for the dead. The sense was shifted, adding the *threnody* a special trait and that is the ability to banish spirits to the outer darkness which can be associated with the original meaning but this sense is not to be found in the dictionaries. My supposition is that it is just a folk tradition or a superstition. Having the world where supernatural occurs, this is an act of actual banishment. The meaning of *threnody* was narrowed for it no longer represents here the “song of lamentation” (“Threnody”) but rather a magical instrument to provide peace for the dead souls which is definitely connected with mourning. In this book, it represents a kind of ritual or even salvation. “If no one had said the threnody, Seb would be forced to linger” (Shannon 110).

(101) *Underlord* [n]: Kmotr (total use: 5)

Note that this is a common noun capitalised out of respect, similarly Prime Minister.

TBS: “Head of the Unnatural Assembly and mob boss of the clairvoyant syndicate. Traditionally resides in the Devil’s Acre in I Cohort, Section 1.”

There are three points for the top definition on UD, all of which could be applied to the notion of *Underlord* in TBS. Since it denotes a person of a certain status within the

alternative reality, the meaning was narrowed though. See the definitions below to get a rough idea about the lexeme.

1. A low-level official who wields great power in a bureaucratic system -- the opposite of an “overlord.”

2. Someone who can make your life miserable by enforcing obscure rules and regulations in a sadistic manner.

3. The true power brokers of bureaucracy.

(107) *whitewash* [n/v]: vybílání (total use: 3)

TBS: “Long-term amnesia caused by white aster or to use white aster on someone.”

We encounter the metaphorical transfer from actual using *whitewash* to paint something for the purpose of clearing to the sense of making someone forget something and therefore having a clear memory.

3.3.2 Proper names

The following lexemes (all written with majuscule at the beginning) were classified according to Peprník’s *English Lexicology*. In general, these are specific people, concrete places or living creatures, thus a special section was dedicated to them. The process of narrowing the lexemes was involved since they all refer to individuals or places which can be easily determined closer.

(18) *Buzzers* [n]: bzučáci (total use: 39)

TBS: “Emim.”

EOLD: “An electrical device that makes a buzzing noise and is used for signalling.”

Based on the same sound the device produces, the *Emim* were nicknamed, as the same noise is connected to their appearance in the book. A being that is accompanied by the act of buzzing represents the metonymical transfer. A similar case was found on UD (definition number 3): Yawner “One of Santa's unheard of reindeer, Yawner. He yawns continuously, so he can't pull the sleigh.”

(29) *Duckett* [n]: šmelinář (total use: 20)

TBS: A vendor. Also the alias of Sheol I’s pawnbroker.

This is an unofficial name, nickname of a living creature, specifically of a person. The metonymical transfer occurred from a thing to a human, for the *duckett* (alternative spelling: ducket, ducat) refers to any ticket, especially a pawnbroker’s duplicate. (RDHS) In the book only the word starting with majuscule is used, therefore it refers to a concrete person even though it can be used to name a vendor in general. Interestingly enough, Peprník claims that

the case, when an object connected to the person's activity is used as a source for naming, is not found in English. This is therefore one of the occasional instances.

(32) *the Family*: [n] Rodina (total use: 2)

TBS: "All humans that reside in Sheol I, with the exception of bone-grubbers and other traitors." The most related description from UD (the top definition, second point) was picked for comparison and runs as follows: "A group of people one would die for, go to prison for, etc." The act of narrowing was performed from a general notion to a more specific extra-linguistic reality, namely group of people. The metaphorical transfer was involved originally, for the people from this group are not connected by blood as the original notion is. These people were brought together by circumstances, which resulted in that they live together; alternatively they share common beliefs or activities.

(31) *the Emim*; singular *Emite*: [n] Emejci (total use:51)

(80) *the Rephaim*; singular *Rephaite*: [n] Refájci (total use:111)

Singular forms of the words *Emim* and *Rephaim*, *Emite* and *Rephaite*, were formed with "-ite", which is recorded rather as a Latin suffix which came to English through French with the meaning of "indicating origin or derivation from [...]" Especially used in classical times to form ethnic and local designations" ("Online Etymology Dictionary"). Nevertheless the plural forms were adapted most probably from the Bible. Rephaim are according to TBS "Biologically immortal, humanoid inhabitants of the Netherworld, known to feed on the aura of clairvoyant humans. Their history and origin are uncertain." *The Emim* stand in opposition. They are "The purported enemies of the Rephaim; 'the dreaded ones'. Described by Nashira Sargas as carnivorous and bestial, with a taste for human flesh. Their existence is shrouded in mystery." In search of the origin of the words, I found a few sites dealing with their original meaning on the Internet. All of them are referring to the Bible. "There are several passages in the Old Testament that speak of the Rephaim (or Rephaites), and the context describes them as giants. The name of these people literally means 'terrible ones.'" ("Who Were The Rephaim?") The word *Emim* is according to this site just a different local name for these giants. Therefore, it is evident that these two words were processed differently. The "dreaded ones" were named *Emim*, which was originally just a local variation for *Rephaim*, and the notion of *Rephaim* was to some extent reused, since "Deuteronomy 2:20–21 says the Rephaim were strong and tall" ("Who Were The Rephaim?") and in the book these are exactly their characteristics. These expressions are used in either supernatural or mythological context and their denotations are not clearly defined in one source. The author was free to narrow their

meaning and use them to name the proper entities of her own world. SS comments on the sociological aspect of assigning names to the beings as follows: “Within the story: I may cover this in more detail if I ever write a prequel to the series, but in short, a human called them Rephaim in the 19th century and they adopted it.” (“Wujudaestar Asked: Hey! So First Of All, I Just Have To Say How...”) The fact that these are not colloquial expressions and the book contains slangy anglicised equivalents of them is worth noticing:

sg. *Rephaite* – Reph; pl. *Rephaim* – Rephs

sg. *Emite* – Buzzer; pl. *Emim* – Buzzers

(81) *Rookery* [n]: Osada (total use: 18)

This lexeme is ranged with place names (toponyms). A *rookery* is “a dense collection of housing, especially in a slum area” (EOLD) which corresponds with the sense from TBS, slum or shantytown. The basis for this proper name, which refers to a specific place, was a common name denoting a type of settlement. The traits of the *rookery* therefore specify this concrete settlement in accordance with its general meaning even when used as a name for the place.

All the definitions on the Internet were searched for on the 1st of April 2018, hence since then the data can differ.

3.4 The use of slang lexical items by book characters

In this part of the research the neutral lexical items were deleted from the total of 109 entries. The slang expressions were separated on the basis of the dictionary SS had used, the character use, the fact that TBS contains their neutral equivalent and the glossary definitions which in some cases bear the information about the sociolinguistic aspect of the lexical item.

The use of all lexical items from the glossary by book characters was mapped. Only the direct speech is taken as an authoritative source of the data for it should represent the actual production of speech. The indirect speech, the parts where the narrator speaks and other parts of the text (e.g. notes and emails) were excluded. Some of the slang lexical items were used exclusively by the narrator (Paige Mahoney, clairvoyant). These are: *barking irons*, *buck cab*, *courtier*, *fine-wire*, *flash house*, *flimp*, *floxy*, *gilet*, *glym jack*, *irons*, *nightwalker*, *paddy wagon*, *penny dreadful*, *screever*, *scurf* and *stiff*. Based on these findings, it can be assumed that these lexical items belong exclusively to the idiolect of this character and can be transferred to idiolects of other characters.

In Table 8, it is remarkable that the predominant use of slang words is by the clairvoyants (number 1 represents whether the characters used the lexical item at least once).

The use of slang words by clairvoyants is not exclusive, but this is understandable, since language as a means of communication is transferred between the speakers without control and as the members of one social group interact with members of other social groups, lexical items tend to spread. This is notable on the relationship of the main character Paige Mahoney (clairvoyant) with Warden (Rephaite). He seems to adopt her expressions significantly as opposed to the other Rephaim. Nevertheless the assumption that certain slang words are restricted only for some characters or social groups was confirmed. The total use of the slang lexical items proves that slang was used for variety's sake of the book rather than as a whole complex register.

	no. of the lexeme	total use of the lexeme/being	Rephaite																				clairvoyant																				amaurotic human	unknown										
	character	Arcturus Mesarthim (Warden)	Nashira Sargas	Kraz Sargas	Thuban Sargas	Gomeisa Sargas	Aludra Chertan	Suhail Chertan	Pleione Sualocin	Alsafi Sualocin	Graffias Sheratan	Reph	Overseer, Beltrame	Jaxon Hall	Nicklas Nygård	Haymarket Hector	David	Tilda	Eliza Renton	Danica Panić	Duckett	tasser	hisser	Ivy Jacob	Liss Rymore	Julian Amesbury	medium	augur	red-jacket - 22	red-jacket - 30	white jacket	Kathryn	Carl	Charles	Paige Mahoney	Sebastian Pearce	human bony girl	beggar	Cyril	a man	night porter	Underguard	Reuben	Vigile/Gilly	sum of the character use									
5	1																															1														1								
6	1																	1																												1								
7	3																																					1								1								
8	1															1																														1								
9	19																								1	1									1	1											4							
10	3																							1									1														2							
11	1																							1																							1							
12	6																							1																							1							
14	2													1																																	1							
15	2																								1																						1							
18	39	1	1														1								1	1			1				1	1		1			1								10							
19	1																							1																							1							
22	5																								1											1											2							
23	1																	1																													1							
24	1															1																															1							
25	2																	1																													1							
26	11	1			1		1						1	1																																		5						
29	20																1				1				1										1													4						
30	1																1																														1							
32	2																								1																						1							
34	1																																			1											1							
36	2																		1						1																						2							
39	32	1											1												1																							3						
40	3																	1																													1							
43	8																																			1												1						

[illegible]

4 Discussion

The aim of this thesis was to describe the creation of neologisms (3.2) and the process of semantic shift (3.3) which steps in the boundaries of extension and intension of each lexical unit. It was taken into account that the source for this thesis is an artistic text (*The Bone Season*) and the character of the analysed words is therefore in accordance with the text. It was proved, that the society influences the language and that the language reflects the environment in which it is used. Lexical items of a fictitious world and the way characters use them in communication are products of similar, if not the same processes as the English

words in the non-fictional world. The words were compared and the neutral ones were separated from the colloquial (slang) expressions which demonstrates the layers of the language and the layers of the society (clairvoyants, the race of Rephaim). It would be also suitable to research the grammatical, phonetical and phonological differences in the characters' expressing. Moreover, slang is not represented only by isolated lexical units, but also by syntagmas and whole utterances therefore this kind of exploration would be convenient as well. Nevertheless a bigger amount of the source material would be needed (i.e. the sequels of the book would have to be examined) which surpasses the scope of this thesis.

All the books from the series (*The Mime Order* and *The Song Rising* are finished so far) could be treated the same way as in my research by the time they would all have been finished. Further research could examine the factors influencing usage of the language with regard to sociolinguistics. The sentence structure of slang speech could be examined to see whether there is a certain tendency kept as in the real production of speech as well. It would be suitable to examine the sequels to see whether the race of Rephaim would start using slangy expressions when spending more time with clairvoyants which is to be seen on one occasion even in TBS. For instance, we can imagine the place of Sheol I as a geographically determined area. The place is surrounded by dangerous woods, minefields and highly guarded, therefore it is impossible to escape the place. Having compared the surroundings of the place with different types of "boundaries" such as rivers or mountains which are not easily superable, the society inside the barriers is at a considerable geographical distance from the society living in London, therefore a certain level of self-development is expectable.

For the sake of completeness, it would be desirable to analyse the prosodic phrasing of slang (tempo of speech, stresses, intonation, etc.) but this is something for which our source material is imperfect since it is in the written form.

It has to be pointed out that the characters do not have the same amount of space to express themselves in the course of the book, therefore the results are supposed to be slightly distorted.

As for the actual usage of the lexemes that were treated in this research, there is a possibility that they will be used more often not only with reference to TBS series. In the course of the time I was writing this thesis, I had to keep an eye on the social media SS is using as she herself has the urge to continue and specify all the entities created in her worlds. With respect to this, more occurrences of the lexemes emerge which means that more sources for research of this kind surface.

5 Conclusion

In this research we have focused on the strategies of creating new words and semantic changes. We have observed one of the language varieties, namely slang. The observation of the use of slang was carried out on a literary text with fictional social background and the analysis of the whole glossary took place in the practical part. The word-formation processes pertinent for the research were described and the author's most productive one was determined. In addition to the word-formation other development of lexemes was treated and the semantic changes were classified.

The hypotheses of this research were subject either to confirmation or disproof. The first hypothesis proved to be correct. The compounding is the most productive word-formation process in TBS. The actual results of the occurrences of word-formation processes in relation to the source material are: compounding (11.01%), combination of WFPs (8.26%), shortening (6.42% due to the character of the examined slang entries), affixation (suffixation) (2.75%), conversion (2.75%) and back-formation (0.92%). The second assumption that slang words are reserved only for some characters or social groups was validated too. The sum of the character use (Table 8) shows that the majority of slang expressions is reserved only for one particular character in the book. The third expectation that semantic shifts could be easily and unambiguously determined could neither be confirmed nor disclaimed because a great amount of subjectivity is projected to the research. In the applicable part of semantic change, I was able to determine the types of semantic change to the best of my knowledge and belief but I suppose that this perception is highly subjective.

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8 Appendix

The list of all lexical items from the glossary with the Czech translation by Lenka Kapsová, 2014

no.	lexical item	word class	Czech translation	total use
1	aether	n	éter	171
2	amaurosis	n	amauróza	6
3	amaurotic	n/adj	amaurotik	65
4	barking irons	n	bouchačky	1
5	bleached mort	n	bloncka	1
6	blow	v	bonzovat	1
7	bob	n	cejn	3
8	bone	adj	kostní	1
9	bone-grubber	n	kostihrab	19
10	bones	adj	kaput	3
11	boon	n	šťastná planeta	1
12	brain plague	n	mozkožer	6
13	breacher	n	vlamač	2
14	broads	n	ferble	2
15	broadsider	n	ferblačka	2
16	buck cab	n	tágo	3
17	busking	v	pouličník	7
18	Buzzers	n	bzučáci	39
19	cokum	adj	koumák	1
20	cold spot	n	chladná skvrna	21
21	courtier	n	dvořan	1
22	crib	n	doupě	5
23	dethroned	adj	sesazený	1
24	dollymop	n	rakle, raklička	1
25	donop	n	půlkilčo	2
26	dreamer	n	krajinář	11
27	dreamscape	n	snová krajina	149
28	drifters	n	tulák	3
29	Duckett	n	šmelinář	20
30	ecto	n	ekto	1
31	Emim, the	n	Emejci	51
32	Family, the	n	Rodina	2
33	fine-wire	v	chmaták	1
34	flam	n	kec	1
35	flash house	n	knajpa	2
36	flatches	n	mergle	2
37	flimp	n	kapsář	4
38	Floxy	n	floxy	2
39	flux	n	flux	32
40	gallipot	n	mastičkář	3
41	ghost	n	strašidlo	13
42	gilet	n	vesta, vestička	12
43	gillie	n	vigoš	8
44	glow	n	záře	4
45	glym jack	n	bludička	1
46	golden cord	n	zlatá šňůra	11
47	greasepaint	n	šminky	1
48	harlie	n	harlák, harlačka	39
49	hisser	n	šeptálek	4
50	irons	n	bouchačky	2
51	janxed	adj/v	poplést	1
52	jerryshop	n	frc	6
53	julker	n	zpěváček	13
54	lamps	n	lampy	1
55	last light	n	poslední světlo	3
56	macer	n	šejdíř	1
57	meatspace	n	masoprostor	7
58	mecks	n	vajn	14
59	mime-crime	n	vidozločin	4
60	mime-lord	n	vidopán	27
61	mime-queen	n	vidopaní	2
62	mollisher	n	kočena, koč / kocourek, kočan	12
63	nib	v	machl	1
64	nightwalker	n	nočňátko	1
65	nose	n	čenich	1
66	numen	n	numy, j.č. numa	22
67	ossista	n	osista, osistka	1
68	outer darkness	n	vnější temnota	1

69	paddy wagon	n	anton	1	88	skilly	n	břečka	14
70	penny dreadful	n	krváky	2	89	slate	v	výprask	2
71	penny gaff	n	halířovej tyjátr	1	90	sortes	n	losy	3
72	performer	n	komediant	36	91	spool	n	horda	29
73	pink-jacket	n	růžokabát	3	92	stiff	n	tuhej	3
74	push	n	flok	2	93	subliming	n	sublimovat	5
75	querent	n	tazatel	4	94	syndicate	n	syndikát	53
76	red-jacket	n	rudokabát	67	95	syndies	n	synd'áci	1
77	reef	v	fláknout	2	96	tasser	n	šálkař	4
78	regal	n	královská	2	97	threnody	n	nénie	9
79	reigning	v	kralovat	1	98	tincto	n	tinkto	3
80	Rephaim, the	n	Refájci (Ref)	111	99	toke	n	skejva	7
81	Rookery	n	Osada	18	100	tooler	n	nekňuba	1
82	rottie	n	mára, márové	6	101	Underlord	n	Kmotr	5
83	screever	n	falšér	2	102	voyance	n	jasnovidnost	1
84	scrying	n	věštění	10	103	voyant	n	vidoucí	122
85	scurf	n	kápo	1	104	waitron	n	čísník, servírka	3
86	shiners	n	zrcadla	2	105	walker	n	chodec	8
87	silver cord	n	stříbrná šňůra	9	106	white-jacket	n	bělokabát	14
					107	whitewash	n/v	vybílání	3
					108	yellow-jacket	n	žlutokabát	10
					109	zeitgeist	n	duch doby	2

The comparison of the lexical items with maintained meaning

lexical item	word class	definition from TBS	definition based on the dictionary/ies	note
aether	n	the spirit realm	a magical plane of existence for non-material objects	
barking irons	n	guns	pistols, gats, generic for firearms, spec. (in navy), a duelling pistol; also a lower deck gun	weapon > gun > firearm > pistol > gat
blow	v	tattle; whistle-blow	to inform, give information, expose, betray, peach	(tattle = [peach] = betray < expose] < inform
bob	n	a gold coin; one British pound	another term for the British pound or quid	one of the British gold coins, Sovereign, has a face value of £1
bone	adj	good or prosperous	good, brilliant, cool, amazing, excellent, profitable	good = beneficial or prosperous + Thesaurus.com: good = excellent, beneficial = profitable = prosperous

cokum	adj	shrewd, cunning	shrewd, cunning, artful	shrewdness > cunning = clever
crib	n	place of residence	home, dwelling, domicile, abode, generic for a place, house, lodging, building	residence > lodging > place = home = dwelling = domicile = house = abode
donop	n	a pound; weight measurement	a pound	
flam	n	lie	lie, nonsense, humbug, sham story, trick, to be fake or inconsistent, to say one thing yet do another	nonsense > humbug
flash house	n	social area generally patronised by criminals	a public house patronised by criminals, a lodging-house or tavern frequented by thieves and illegally favourable to them	tavern > public house, house > lodging house, support > patronise = frequent, criminal > thief
flimp	n	pickpocket	a snatch pickpocket	
gilet	n	a sleeveless jacket	a light sleeveless padded jacket	
greasepaint	n	make-up	a waxy substance used as make-up by actors	make-up > greasepaint
irons	n	guns	gat, piece, or any kind of handgun, a portable firearm, guns, pistols, revolvers	weapon > gun > piece = firearm > handgun = pistol > gat, revolver
jerryshop	n	pawnbroker	pawnbrokers	Thesaurus.com: pawnshop = pawnbroker (variant forms: pawnbrokers, pawnbroker's)
lamps	n	eyes	eyes	
macer	n	a cheat	a swindler, a cheat	cheat > swindler
meatspace	n	the corporeal world; Earth.	the real world, the world of flesh and blood, the physical world	(bodily = [corporeal] = (material) = real)
nib	v	arrest	catch, arrest, nab	catch = (arrest = nab)
nose	n	a spy or informer	informer, spy, shadow	spy > shadow
paddy wagon	n	a vehicle used to transport prisoners	a vehicle police use to transport prisoners, a police van	
push	n	money	money	
reef	v	to hit; to strike	to use (excessive) force, especially when hitting, pulling, or twisting (on something)	hit = strike

screever	n	a forger of documents	a forger	
scurf	n	a greedy, exploitative employer	an employer paying less than the standard wage, an exploitive employer	exploitative = exploitive
silver cord	n	a permanent link between the body and the spirit	the link between a person's body and his or her soul	spirit > soul
skilly	n	a thin gruel	gruel, oatmeal soup, a thin broth or soup of oatmeal and water	gruel > a thin porridge (of usually oatmeal or cornmeal) or soup = skilly, broth < soup
slate	v	to beat	to thrash, beat severely, to throw, beat, or move with violence	beat > thrash
stiff	n	dead body	a corpse/dead person, a dead body	the dead body of a human being = corpse = stiff
toke	n	stale bread	(dry) bread	Thesaurus.com: stale = dry
tooler	n	1) a class of pickpocket 2) a disobedient child	1) a burglar, a pickpocket 2) someone who is extremely aggravating or a pre-teen	stealer = thief > burglar, pickpocket
waitron	n	gender-neutral term for anyone in the service industry	a unisex term for a restaurant server, replaces waitress or waiter, a waiter or waitress (used as a neutral alternative)	
zeitgeist	n	German word meaning the 'spirit of the age', literally 'time spirit'	spirit of the age, the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time	